



THE FACULTY OF MUSIC

PRESENTS

THE UNIVERSITY OF TORONTO
SYMPHONY ORCHESTRA

Victor Feldbrill, Conductor

SUNDAY, OCTOBER 16, 1977.

8:30 p.m.

MACMILLAN THEATRE, EDWARD JOHNSON BUILDING

PROGRAM

Images

Harry Freedman

Blue Mountain (Lawren Harris)
Structure at Dusk (Kuzuo Nakamura)
Landscape (Jean-Paul Riopelle)

Harry Freedman received his musical education at the Royal Conservatory of Toronto, where he studied the oboe and English horn. He was a member of the Toronto Symphony Orchestra and of the CBC Symphony Orchestra for many years. He studied composition with John Weinzwieg and Ernst Krenek, and relates much of his musical ideas to visual impressions. His first interest was drawing, and even at the age of 18, his greatest ambition was still to become a painter. "As my interest in music grew", says Freedman, "I had the idea of composing music based on the styles of famous painters, or paintings. I still recall how bitterly disappointed I was when I discovered that Moussorgski had already done something along these lines in his 'Pictures at an Exhibition'". In the light of this, Freedman's suite 'Images', which is presented here, is particularly noteworthy. It was written in 1957/8 for the McGill Chamber Orchestra. The three movements represent musical impressions of three Canadian paintings; 'Blue Mountain', by Lawren Harris, of Vancouver, one of the original members of the famed Canadian 'Group of Seven', 'Landscape', by the French-Canadian Jean-Paul Riopelle; and 'Structure at Dusk', by the Japanese-Canadian, Kuzuo Nakamura. "However", says the composer, "the music is not so much concerned with the subject-matter of the paintings as with the line, color, form and mood of each. In short; I tried to translate into musical terms the style of each of the three artists."

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VIOLIN

Maureen Adams, North Delta, B.C.
Janice Bing Wo, Toronto
Angelo Calcafuoco, Sault Ste. Marie
Gisèle Dalbec, Cornwall
Monica Duschênes, Montreal, P.Q.
Abigail Evans, West Hill
Mark Friedman, Montreal, P.Q.
Cathie Goldberg, Toronto
Julianne Goldberg, Toronto
Wesley Harris, Erin
Norman Hathaway, Toronto
Hlif Signrdjondottir, Reykyavik,
Iceland
Yoko Kagawa, Toronto
Patricia Kuschak, Toronto
Valerie Legge, Toronto
John Lowry, Edmonton, Alta.
Ronald Mau, Vancouver, B.C.
Mara Milkis, Toronto
Greg Olson, Edmonton, Alta.
Julie Parcells, Decatur, Ga.
Wendy Rose, Montreal, P.Q.
Paul Thompson, Victoria, B.C.
Marianne Urke, Toronto
David Wadley, Hamilton
Grace Whang, Sault Ste. Marie
George Willms, Windsor
Alan Woo, Toronto

VIOLA

Annemarie Hamburger, Toronto
Pamela Inkman, Agassiz, B.C.
Arthur Jansons, Toronto
Deborah Kershner, Toronto
Valerie Kuinka, Toronto
Arnold MacPherson, Toronto

Douglas McNabney, Toronto
Anne McRuer, Ottawa
Clare Pengelly, Toronto
Christopher Redsell, Sudbury
Burt Wathen, St. John, N.B.

CELLO

Sally Bick, Toronto
Lindsay Burrell, Vancouver, B.C.
Elizabeth Dolin, Toronto
Myles Jordan, Toronto
Helen Kopec, Vancouver, B.C.
Dorothy Lawson, Toronto
John Payzant, Toronto
Peter Rapson, Toronto
Vincent Stadlmeir, Munich,
Germany
Lala Stapells, Toronto
Kathleen Ure, Toronto
Olga Van Kranendonk, Toronto

DOUBLE BASS

Tim Dawson, Sherwood Pk., Alta.
John Kieser, Toronto
Catherine Loftin, Toronto
Stephen McLellan, Toronto
Luc Michaud, Quebec, P.Q.
Graeme Mudd, Oshawa
Brian Quebec, Sudbury
John Taylor, Edmonton, Alta.
Lena Turofsky, Toronto
Viiu Varik, Toronto

FLUTE

Claude Cobert, New Bedford, Mass.
Joseph Farkas, Thunder Bay
Eileen Fawcett, Burlington
Jana Nelson, Athens, Ga. (piccolo)
Robin Russell, Yorkton, Sask.

OBOE

Shelley Heron, Huntsville
Karen Rotenberg, Toronto
Jennifer Short, Toronto
(Cor Anglais)

CLARINET

Jo-Ann Crook, Ft. Saskatchewan,
Alta.
Jill LaForty, Toronto (bass
clarinet)
Don Stout, Vancouver, B.C.
Daniel Sutherland, Blind River

BASSOON

Kevin Bailey, Brockville
Benson Bell, Grande Prairie
Elizabeth Brickenden, Beacons-
field, P.Q.
Paul Buttemer, West Hill
(contra-bassoon)

FRENCH HORN

Shelley Crawford, Montreal, P.Q.
Diane Fair, Toronto
Mary Fearon, Edmonton, Alta.
Sandra Horsburgh, Toronto
Christopher Rose, Lethbridge, Alta.
Bonnie Worthen, Toronto

TRUMPET

Sam Cancellara, Toronto
Kevin Gamble, Toronto
Mary Ann Lucas, Toronto

TROMBONE

David Boyd, Angus
Christopher Buller, Toronto
John McPherson, Edmonton, Alta.

TUBA

Greg Irvine, Middleton, N.S.

HARP

Jo-Ann Weisbarth, Toronto

PERCUSSION

Ronald Hesketh, Chilliwak, B.C.
Michael Perry, Toronto
Don Philip, Toronto

ORCHESTRA MANAGER/LIBRARIAN

Mary Fearon

Piano Concerto No. 1 in B^b minor, Op. 28

Tschaikowsky

Allegro non troppo e molto maestoso
Andantino semplice; Prestissimo;
Andantino semplice
Allegro con fuoco

Jane Hayes - piano

Jane Hayes, a native of Ottawa, Ontario, is in her third year of the Bachelor of Music in Performance course, and is a student of Patricia Parr.

Tschaikowsky completed his first piano concerto in November 1874, dedicating it to his friend Nikolai Rubinstein, the founder and director of the Moscow Conservatory, an excellent pianist and conductor. Rubinstein was critical of the piece and Tschaikowsky, humiliated by this, decided to dedicate it to the German pianist Hans von Bülow. On receiving news of this von Bülow wrote to Tschaikowsky "I am proud to have been honored by the dedication of such a splendid work of art; ravishing in all its beauty. The ideas are so lofty, strong and original; the form is so perfect, mature and full of style... The qualities of your work compel me to congratulate not only you, but all those who will enjoy the work in the future." He played it first in Boston on October 25, 1875. However, Tschaikowsky later revised the Concerto and Rubinstein himself played it thereafter many times. It is undoubtedly one of the most popular works of its kind in the repertoire.

I N T E R M I S S I O N

Symphony No. 1 in C minor, Op. 68

Brahms

Un poco sostenuto - Allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio - Piu Andante - Allegro non troppo,
ma con brio

Brahms began his first symphony during the final years of Robert Schumann's illness. He completed a sketch of the Allegro of the first movement in 1862, but the complete work was not unveiled until 1876 when he was 43 years old. It was an immediate success and was dubbed by many as "the Tenth Symphony, a worthy successor to Beethoven's Nine." Several critics drew attention to the similarity of the principal theme in the last movement to the theme used by Beethoven in the Finale in the Ninth Symphony, and Eduard Hanslick said in the Neue Freie Presse "Brahms' artistic kinship with Beethoven must be plain to every observer." Its composition served as impetus for Brahms to complete three more symphonies in the next ten years.

NEXT EVENT: The Norman and Hinda Tobias Memorial Scholarship Concert by the Bassoon Section of the Toronto Symphony, Thursday, October 20, 1977, 8:30 p.m., Walter Hall.

NEXT UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA, Friday, January 20, 1978, 8:30 p.m., MacMillan Theatre.